"Sir,

"You invite a reply from your readers of the 'Builder's Magazine.'

To make a newspaper answer, it must be numerously circulated. I should advise to make it a *weekly paper*, to suit every mechanic or person engaged in the trade. I should recommend that it be like the *Illustrated London News*, to contain sketches of works in progress, new buildings, amounts of contracts, and other news relating to building. Also, to make it general (for nearly every workman takes a weekly paper), it must contain the heads of the news for the week. This would answer, without doubt, and I should like my name as a weekly subscriber.—Yours, &c.

"J. Nesham."

"Sir,

"I approve much the plan of your proposed publication, and cheerfully offer myself a subscriber in whichever form it may appear; but would prefer it as a weekly magazine and advertiser, in which character I hope soon to see it, and wishing it all possible success.

"I am, Sir, yours respectfully,

"Thomas Allen."

"Sir,

"I have only just had time to look into your valuable and most interesting work, The Builder, which I took up by accident this morning. I am so convinced of its excellence, that I should feel greatly obliged if you would allow me to become a subscriber of the unstamped number; from the first, and supply me regularly with it, if you are in the habit of sending it to this neighbourhood.

"I am, Sir, &c.

"J. R. W."

"Sir,

"Last Saturday evening I bought the precursor number of The Builder, and was so pleased with the contents, that I called again at your office to say that I meant to take it in myself, and that I had shewn it to a bookseller, who told me that he also would order it at once for his shop. At that time I had only taken a very cursory glance at the number, but on further inspection, I feel convinced that it must have a very great sale, and I am sure I heartily wish you every success. My answer to your question as to whether a magazine or simple newspaper would be the better form of publication is this,—that though many would prefer it as a magazine only, yet many more would rather see the news of the week blended in its columns. I am no artist, I am no mechanic, but I am a very great admirer of architecture, particularly of country houses and rustic cottages, churches, gardens, &c.

"'I wish your new work was called 'The Builder and Landscape Gardener.' Views of parks and garden grounds, &c., ornamented with their castles, halls, cottages, &c., both of this and other countries, are at all times highly instructive and interesting.

"To the greatest talent is united in your work that kindly feeling towards those who have to labour for their daily food, that will carry you on triumphantly. That your undertaking may meet with a deserved and most abundant reward, is the sincere hope of yours, &c.,

"M. B."

The suggestion contained in the last extracts as to the title, is one upon which we are glad to make a few remarks, because the same suggestion has been embodied in the observations of other friends in different ways.

We have confined ourselves to the simple term "Builder," as best descriptive of all classes and crafts concerned in the art of building itself, and the arts with which it is intimately allied. Were we to attempt to give a title that should specifically explain the branches of art and science to be treated in this work, we should occupy half a page. Not only setting up houses or edifices, but, as we have said before, preparing the materials—aye, even to the very question of the planting and the culture of the oak and the pine, on which the future carpenter is to exercise his ingenuity. As to the brick-field, the quarry, the limekiln, the mine, the forest—consider what enters into the composition and completion of a building, what machines and implements are employed in working and preparing the materials, and its erection—what in the furnishing and fittings—what in the garden and other appurtenances. Consider all these, and you have engineering and machinery, cabinet-work, and upholstery, and finally landscape art, included. And as to building science, or architecture, consider also its extensive range: the cottage, the middle-rate dwelling-house, the mansion, the villa, the palace—there is the labourer's house of the country, and the labourer's and workman's house of the town; the farmer's dwelling in the one, and the tradesman's in the other—the farm-yard buildings and the corresponding workshop, warehouse, and factory—the country "box," and the citizen's suburban retreat—the mansion of the country squire and that of the wealthy town merchant—the parsonage, the church—the humble village church!—the street of the pretty country village, the formal lines and gay shops of the crowded city—the traveller's way-side inn, the town hotel—the petty sessions house, the county courts, prisons, workhouses, almshouses, asylums, barracks—the halls of our cities, the concert-rooms, the theatres, the great market-houses, the exchange for our merchants, the parliament-houses, the palace, the cathedral!

Our subterranean structures, in drains and tunnellings: our pavements and highways; our bridges, aqueducts, and viaducts; our railroads, our lighthouses, harbours, docks, ports, defences. Consider these, and we have not half exhausted the list—we dare not longer particularize—consider these, and the numerous crafts and callings engaged in them, and it will be at once seen that we should only weaken the force, and destroy the comprehensiveness of our title, The Builder, by any attempt to make it more comprehensive.

The following excellent letter has come to hand since the foregoing summary was penned:—

"Sir,

"The delight with which any one connected with the erection of an edifice seizes a book or paper, bearing the title (The Builder) heading your new publication, can be duly appreciated by those who have carefully studied the 'Practical Builder,' as published by Mr. Peter Nicholson, in the enlarged edition of 1822.

"In the perusal of which the idea of a work similar to the one shewn forth in the precursor number of The Builder, has very often engaged my most serious attention, leaving no doubt on my mind of the very favourable reception the work would have from all parties engaged in the Building department.

"Begin and continue on the broad principle of practical utility, making most prominent, works already executed, or in the course of erection, with a copious description, as also, plans, elevations, sections, and details of the most prominent features of the building or structure, illustrated, and the work from its great utility will take a place amongst the magazines of the present day, second only to the great magazine of the north.

"A large and beautiful field lies open before you, and by bringing before the public some of the noble metropolitan structures, the beautiful street architecture, and suburban villas, you will create a love for reading and study amongst a most important class, that will force The Builder, on till it has attained the 'Corinthian order' as a magazine, and the companion of every artisan.

"A magazine has always occurred to me as the best mode to bring the architecture of this country in its best form before the public, always acknowledging the name of the professional gentlemen employed in the erection illustrated; so much so, that I have often been tempted to suggest the idea to some of the London publishers, as there the erections are as a source inexhaustible.

"Though The Builder may be an instrument of much good, if correctness of plans and details are guaranteed, its fall will be as certain, if it should be a medium of 'book-making,' so often seen thrown before the public.

"It will likewise add to the value of The Builder, by continuing the portraitures of men so eminent in architectural skill as the noble-minded William of Wykeham, already illustrated in the Precursor number.

"I would respectfully suggest the propriety of detaching the advertisements from The Builder, so far as to allow a separate binding of the work.

"Reviews of architectural works are also highly commendable in The Builder, as they increase in quantity of late years: and a guidance to purchasers therefore is valuable.

"With best wishes for the prosperity of the undertaking, in a continual increasing circulation, I must beg the forwarding to your correspondent here such of the numbers as have been issued.

"I remain, most respectfully,

"Joseph J. Rhodes, Joiner,"

"Manchester Road, Huddersfield, Feb. 13, 1843."

"Sir,

"Judging from a perusal of The Builder that it is your intention to give to the building world the first information upon all matters connected with its interests, I beg therefore to apprise you that at this moment, a bill is preparing very secretly (at least the ground-work for one) for Parliament, upon which it is presumed, as secretly will be obtained, a New Building Act.

"Whatever objections there may be (and I readily admit there are many) to our present Building Act, yet I do not think it requires altogether to be superseded.

"From private information I learn: that the majority of the clauses in the intended new bill, are exceedingly arbitrary, and calculated only to oppress the Builders without the least additional benefit to the public, and indeed, I am of opinion that if adopted, it will prove a source of great inconvenience and expense to all parties in any way connected with building. I should, therefore, recommend a Meeting of speculative Builders immediately, to take into consideration the best means to oppose the bill in Parliament.

"I shall be most happy to give my best assistance in this matter, as also to forward the views of the proprietor of The Builder.

"I am, Sir, your obedient servant,

"John Reid, Surveyor,"

"90, Canterbury-buildings, Lambeth,

"February 14th, 1843."

The foregoing letter came to hand as we were going to press. We have only time to assure our correspondent that we will pay immediate attention to the subject it refers to, and we invite further information from all those who may be in the way of procuring it. At the same time we would urge a calm and steady purpose in the pursuit of this or any similar object of our vigilance.

Legislation on matters affecting building interests, above all things, should be deliberate and not capricious. Much mischief may be done by over anxious meddlings: indeed, we may say in this respect with Shakespeare in Hamlet,

"Better bear the ills we have, than fly to others that we know not of,"

or run the risk of so doing.

ON METAL WORKS.

(From Pugin's Principles of Pointed Architecture.)

We now come to the consideration of works in metal: and I shall be able to shew that the same principles of suiting the design to the material, and decorating construction, were strictly adhered to by the artists of the middle ages, in all their productions in metal, whether precious or common.

In the first place, hinges, locks, bolts, nails, &c., which are always *concealed in modern designs*, were rendered in Pointed Architecture, *rich and beautiful decorations*, and this not only in the doors and fittings of buildings, but in cabinet and small articles of furniture. The early hinges covered the whole face of the door with varied and flowing scrolls-work. Of this description are those of Notre Dame at Paris, St. Elizabeth's church at Marburg, the western doors of Lichfield Cathedral, the Chapter House at York, and hundreds of other churches, both in England and on the Continent.

Hinges of this kind are not only beautiful in design, but they are *practically good*. We all know that on the principle of a lever, a door may be easily torn off its modern hinges, by a strain applied at its outward edge. This could not be the case with the ancient hinges, which extended the whole width of the door, and were bolted through in various places. In barn doors and gates these hinges are still used, although devoid of any elegance of form; but they have been most religiously banished from all public edifices as unsightly, merely on account of our present race of artists not exercising the same ingenuity as those of ancient times, in rendering the *useful* a vehicle for the beautiful. The same remarks will apply to locks which are now concealed, and let into the styles of doors, which are often more than half cut away to receive them.

A lock was a subject on which the ancient smiths delighted to exercise the utmost resources of their art. The locks of chests were generally of a most elaborate and beautiful description. A splendid example of an old lock still remains at Beddington Manor House, Surrey, and is engraved in my father's work of examples. In churches we not unfrequently find locks with sacred subjects chased upon them, with the most ingenious mechanical contrivances to conceal the keyhole. Keys were also highly ornamented with appropriate decorations referring to the locks to

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